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donc," dit Le Beau, "comment je me trouvais séparé de cette pauvre malheureuse."⁹ Avec Marie a disparu tout l'intérêt de la relation; Le Beau ne s'attarde pas à des regrets superflus; quelques lignes lui suffisent pour nous raconter comment sous la conduite d'Henri, il partit sans regarder en arrière, gagna Boston et de là l'Europe.

Il est à peine besoin maintenant de montrer quelle est la dette de Chateaubriand à l'égard de Le Beau. Il lui a emprunté de nombreux détails de mœurs, et la première esquisse de son roman d'amour. Cette jeune sauvagesse, Marie, qui parle d'une façon si tendre et si plaintive, qui porte un costume si romantique est comme une première ébauche, encore maladroite et incomplète de l'amante de Chactas; Henri, ce jeune Indien, si généreux, est déjà un personnage des Natchez, et les Indiens de Le Beau nous font songer bien plus aux Indiens de Chateaubriand, qu'aux barbares décrits par le Baron de Lahontan. Le Beau, si toutefois il fit le voyage d'Amérique a dû embellir singulièrement ses personnages et ne doit pas être considéré comme un observateur des plus exacts; mais là n'est pas son mérite, à ne considérer sa relation que comme un roman, il est le premier à avoir pris ses caractères chez les Indiens du Nouveau Monde; si nous mettons à part les Turqueries du XVII^e siècle, il a écrit le premier roman exotique que nous ayons dans notre littérature. La pauvre Marie, malgré tout ce qu'il y a de bizarre en elle, nous semble réelle et nous intéresse. Ses relations avec les blancs, ses lectures avec la dame de Montréal, ont éveillé son âme primitive, raffiné sa sensibilité et l'ont rendue capable de souffrir. Trop cultivée déjà pour continuer à vivre avec sa famille, trop peu cultivée pour vivre de la vie civilisée, elle est à mi-chemin entre la barbarie et la civilisation, également dépaysée dans l'une et dans l'autre. C'est en réalité toute l'histoire d'Atala, devenue chrétienne de nom, mais restée trop Indienne pour saisir tout l'esprit du christianisme; c'est aussi l'histoire de Céluta; c'est un drame psychologique qui sera repris bien des fois après Chateaubriand. Pour avoir entrevu la beauté de ce thème, le Sieur Le Beau, avocat en Parlement, ou le pau-

vre hère qui rédigea sa relation, mérite d'être tiré de l'oubli; nous devons saluer en lui, un prédécesseur des romanciers exotiques, un ancêtre lointain, mais authentique de Chateaubriand et de Loti.

GILBERT CHINARD.

Brown University.

THE VERNON *DISPUTISOUN BYTWENE A CRISTENEMON AND A JEW*.

The title of the *Disputisoun bytwene a cristenemon and a Jew* in the Vernon ms.¹ leads one to expect a discussion of theology. But such theological argumentation as occurs in the poem amounts to but little, and is wholly without effect upon the action in the story. For the conversion of the Jew is not accomplished by argument but by a practical test in which the magic employed by the Christian proves stronger than his own. Stripped of its debate setting, the story is at once seen to be an interesting example of the well-known type, the magic fairy castle. Indeed, the reference at vv. 185-6 to Arthur and the Round Table is quite in keeping with the character of the narrative, in which appear (but slightly disguised) the familiar features of such other-world adventures as one would expect, for example, in a romance of Sir Gawain.

It is not, however, from any episode in the romances that the story in this *Disputisoun* has been taken. More than a century before the Vernon ms. was written this very story was told by Thomas Cantimpré in his *Bonum universale de Apibus*.² I quote the text from Colvener's edition, Douay 1627, p. 553 :-

De falso demonum apparatu, confessum Christi, & Sanctorum mentiente, per quem hæreticis impone-

¹ Ed. Horstmann, *Sammlung altengl. Leg.*, 1878, pp. 204-8; and Furnivall, *Minor Poems of Vernon MS.*, E. E. T. S., pp. 484-93.

² Lib. II, cap. lvii, § 23. Cantimpré wrote this treatise at the Dominican priory in the suburbs of Louvain between 1256 and 1263 (cf. Elie Berger, *Thom. Cant. Bonum univ. de Apibus quid illustrandis sæc. XIII. moribus conferat*, Paris, 1895, pp. 15-6).

⁹ *Le Beau*, II, 422.

bat; sed per præsentiam corporis Christi continuo euanavit.

Quomodo etiam in montibus iidem dæmones Dusij habitare dicantur, & seducere ac dementare deceptos, manifeste monstrabo. Anno ab incarnatione Domini mcccxxi. prædicante in Theutonia magistro Conrado contra hæreticus quidam (vt per fratrem Conradum, Prouincialem fratrum Prædicatorum per Theutonium, ante multos annos accepi) seductus a demonibus, fratrem quemdam ordinis Prædicatorum ad hæresim inuitabat. Quem, cum videret instantissime renitentem, dixit fratri: "Pertinax es valde in fide tua nec tamen de hac, nisi per scripta quedam, aliquid certius inspexisti. Credere autem si velles dictis meis, Christum tibi & matrem eius, ac sanctos oculata fide monstrarem." Mox ille illusionem demonum suspicatus, volens tamen probare quid esset: "Non immerito," inquit, "tibi tunc crederem, si promissa duceres ad effectum." Gauisus hæreticus diem fratri statuit. Frater vero pixidem cum sacramento corporis Christi clam secum sub cappa portauit. Duxit ergo fratrem hæreticus in specu cuiusdam montis in amplum valde palatium, quod claritate mirabili relucebat. Nec mora, vbi in inferiorem partem palatij peruenerunt, viderunt thronos positos, quasi ex auro purissimo, in quibus sedebat rex fulgore corusco circumdatus, & iuxta cum regina sereno vultu pulcherrima, & ex vtraque parte sedilia, in quibus seniores, quasi Patriarchæ, vel velut Apostoli, astante permaxima multitudine angelorum: hi omnes luce siderea coruscantes, vt nihil minus quam demones putarentur. Hoc, mox vt vidit hæreticus, cadens in faciem adorauit. Dictus autem frater immotus stetit: sed tanto spectaculo vehementer obstupuit, & mox ad eum conuersus hæreticus: "Quare," inquit, "Dei filium intuens, non adoras? Pronus accedens adora quem vides, & ab ore eius fidei nostre secreta suscipies." Tunc frater accedens proprius, extraxit pixidem, & obtulit reginæ in solio residenti, dicens: "Si regina es mater Christi, ecce filius tuus, quem si susceperis, te velut matrem Dei recognoscam."

Cum hac protinus voce totum illud phantasticum euanescit, & adnihilato fulgore, tantæ tenebræ densuerunt, vt vix frater cum ductore suo ad montis exitum regredi potuerint. Conuersus ergo hæreticus, ad fidem redijt, & miram demonis astutiam stupefactus expauit.

According to Cantimpré the disputants are a Dominican friar and a heretic instead of a Christian and a Jew, and the scene of the adventure is Germany instead of Paris. But in the two accounts the adventure itself is identical. The "Master Conrad" from whom Cantimpré had the story is none other than the Dominican Provin-

cial, Conrad von Marburg († 1233), who gained a place in history through his zeal in hunting down heresy throughout Germany.³ Cantimpré's *Liber de Apibus* enjoyed wide currency in the Middle Ages; consequently the very fact that a story had been admitted to its pages would be sufficient to save it from oblivion. In fact, two centuries later this very narrative was copied (with slight abridgment) in the *Speculum Exemplorum*,⁴ the great collection of "examples" made by the Carthusian, Ægidius Aurifaber († 1466).

The mention of the *dusii* in Cantimpré's text is distinctly interesting.⁵ It confirms the impression created by the narrative itself, that we are dealing with material borrowed directly from folk-lore. The shining subterranean palace is transformed by the Christian narrator into a demonic illusion, in accordance with the general tendency of the Church to identify the fairies with the demons. Yet in spite of the fact that they are regarded as demons and are here pictured masquerading as patriarchs, apostles and angels, these dazzling creatures who inhabit the underground realm are easily recognized as the fairies of popular (and originally pagan) tradition.

In passing from the *Liber de Apibus* to the Vernon ms.—whether directly or through intermediaries I shall not undertake to say—the story was changed from an *exemplum* to a debate. It was a natural transition, for the essential germ of the debate was already present in the suggestion of a discussion between the friar and the heretic. All that remained was to develop it in accordance with the well-known literary type. It was probably in the course of this development of the story into the debate that the heretic and the friar gave way to the Jew and the Christian. For a debate between a heretic and a friar there was no literary

³ See C. Winkelmann, "Deutschlands erster Inquisitor," *Deutsche Rundschau*, xxviii (1881), pp. 220-34. For further bibliography cf. U. Chevalier, *Répertoire des Sources Hist. du Moyen Age*.

⁴ Dist. v, cap. cxxix.

⁵ Elsewhere in the same chapter Cantimpré gives more details in regard to the *dusii*—§ 17: "De Dusijs dæmonibus, & quomodo vno corpore sublato aliud substituant" (Ed. 1627, p. 548). For other references to these woodland spirits, who are first mentioned by Augustine (*De Civ. Dei*, xv, cap. 23, § 1), cf. Du Cange and Grimm's *Deutsche Myth.*

precedent. Jews and Christians, on the other hand, were repeatedly represented as engaging in doctrinal discussion. At the beginning of the fifth century Evagrius wrote a theological debate, the *Altercatio Simonis Judæi et Theophili Christiani*.⁶ And in England at the beginning of the twelfth century a similar treatise, the *Disputatio Judæi cum Christiano*,⁷ was composed by Gilbert Crispin, Abbot of Westminster.

Except in their titles, it is true, these theological treatises bear little resemblance to the *Disputisoun bytwene a cristenemon and a Jew*, and it is doubtful whether the author of the English poem made direct use of either of them. At the same time, the existence of such doctrinal discussions between Jews and Christians is sufficient to account for the debate setting given to the story in the Vernon ms., and serves to explain the displacement of the heretic and friar of the earlier form of the narrative.

The foregoing paragraphs were already in type when I discovered that Cantimpré's story is itself only a variation of an adventure related five centuries earlier in the Life of St. Wulfram, archbishop of Sens and apostle to Friesland. The similarity of Cantimpré's account to that in the *Vita* was first pointed out by de Vooy's.⁸ This story of St. Wulfram and King Radbod (which is told on the authority of Ovus, a priest who died about the middle of the eighth century) has been interpolated into the *Vita*, composed by Jonas of Fontanelles. I reprint it in somewhat condensed form from the text in the *Acta Sanctorum*.⁹

When King Radbod of Friesland lay sick and about to die, Satan appeared to him in the form of an angel of light, and reproached him for having been led astray by Wulfram. He begs the king not to abandon his native gods:

"Noli ita, obsecro, agere, sed in his quæ hactenus tenuisti culturis deorum permane: ibisque ad domos aureas æternaliter permansuras, quas tibi in proximo sum daturus, ut meorum verborum dictis astruam fidem. Quapropter cras accersiens Vulfrannum doctorem Christianorum, inquire ab eo,

ubinam sit illa mansio æternæ claritatis, quam ille pollicetur, si Christianum susceperis dogma in cœlestibus habiturum: quam cum demonstrare non poterit, utriusque partis mittantur legati, eroque dux itineris et demonstrabo illis mansionem eximie pulchritudinis ac fulgoris immensi, quam tibi post modicum sum daturus."

The king on waking tells the vision to St. Wulfram, who recognizes it as the work of the Devil and presses the king to receive baptism without delay.

Hæc et hujusmodi plura prosequente sancto pontifice, respondit prædicturus incredulus princeps, omnia se facturum, quæ jubebat; si illa demonstraretur a suo Deo mansio, quam sibi largiturum spoponderat. Cumque insuperabilem in cunctis sacerdos Christi animum illius cerneret, ne a Gentilibus alia fingerentur pro aliis, misit continuo cum quodam Frisone suum diaconum. Qui cum paullulum ab oppido processissent, obvium sibi reperiunt in humana effigie quemdam itineris comitem, qui dixit eis: "Properamini cito, nam ostensurus sum vobis mansionem eximie pulchritudinis, quæ præparata est a Deo suo Radbodo principi." Qui ducem ac comitem itineris persequentes, loca diu peragant incognita, donec viam ingredienti latissimam, diversorum generibus marmorum eam cernunt polito opere decoratam, videntque a longe domum auream, ac perveniunt usque ad plateam, quæ ante præfatam domum sita erat: et ipsa auro gemmisque strata. Intrantes quoque in domum aurei splendoris et incredibilis pulchritudinis, aspiciunt thronum miræ magnitudinis. Tunc ductor itineris, "Hæc est," inquit, "domus et ista est pulcherrima sedes, quam post mortem ejus Principi Radbodo Deus suus largiturum se spopondit."

Et diaconus obstupefactus in his quæ viderat, dixit: "Si a Deo cunctipotente facta sunt ista, perpetuo maneat; si autem a diabolo, cito dispereant." Et vallans se continuo sanctæ crucis munimine, dux itineris, qui videbatur homo, evanescendo transit in diabolum, et domus aurea versa est in lutum: remanseruntque biduo simul, Fresio videlicet et diaconus, in medio locorum palustrium quæ plena erant longissimis rauseis virgultis, triduoque immensi laboris iter conficientes, revertuntur ad oppidum, inveniunt præfatam Ducem Radbodum sine baptismatis sacramento mortuum, narrante beato antisti, quantum a diabolo pertulissent illusionem: Fresio autem credidit in Christum, et baptizatus est.

There can be little doubt that Cantimpré's story owes its origin ultimately to this narrative

⁶ Ed. A. Harnack, *Texte und Untersuch. zur Gesch. der altchristl. Lit.*, Bd. 1, Heft 3, pp. 1-136.

⁷ Migne, *Patrol. Lat.*, Vol. 159, col. 1007 ff.

⁸ C. G. N. de Vooy, *Middelnederlandsche Legenden en Exempelen*, 's-Gravenhage, 1900, p. 173.

⁹ Ed. Parisiis et Romæ 1865, ix, 146-7.

in the *Vita*. At the same time, there are important differences between the two. In the *Vita* the scene of the adventure is not underground. Moreover, the Christian priest is shown a palace and throne, but not Christ, the Virgin and the apostles. Finally, the priest dissolves the illusion by adjuration and not by producing the Host. It is clear, therefore, that the author of the English *Disputisoun* depended rather upon the form of the story given by Cantimpré.

CARLETON BROWN.

Bryn Mawr, Pa.

CHILD-LANGUAGE.

SOME MORE PRETERITE-FORMS OF CHILD-SPEECH.

In a previous number of *Modern Language Notes*¹ the writer treated of the peculiar forms of the preterite, etc., occurring in the language of his little daughter during the period from the 29th to the 53d month. Later records of her linguistic development contain other interesting examples, which, together with some omitted from the earlier list, may be given here :

1. *Catch*. I haven't *catchen* it (72d month).
2. *Dig*. See all they've *duggen*! (69th month).
3. *Drag*. I want to be *druggen* (66th month).
Can I be *druggen* on my sled? (66th month). In the last instance she "corrected" *druggen* to *draggent*.
4. *Draw*. I've *drewn* something for you, tather (57th month).
5. *Dress*. I'm not *dressten* at allen (73d month). The *-en* of *allen* is doubtless due to the termination of *dressten*, a sort of accidental analogy.
6. *Drink*. I know I had *drinken* some of that water (68th month). I hav'n't *dranken* it all yet (59th month).
7. *Fly*. I guess it's *flewn* away (61st month).
8. *Know*. I'd *knew* you'd gone to dinner (73d month).

9. *Row*. I *rewed* in a ferry-boat (62d month).
She "corrected" *rewed* to *rided*.
10. *Set (sit)*. He (cat) won't cry when I get him *satten* down.
11. *Shake*. You haven't *shooken* it up enough, tather (81st month).
12. *String*. It's (Christmas-tree) *stringed* with pop-corn and cranberries (53d month).
13. *Sweep*. I havn't got it all *swepten* yet (75th month).
14. *Tell*. You would if I hadn't *telled* you (56th month).
15. *Undo*. Tather, do you want your vase *undid*? (44th month).

In this list will be noticed the great preponderance of *-en*; in *catchen*, *dranken*, *dressten*, *drinken*, *druggen*, *duggen*, *satten*, *shooken*, *swepten*. The "double" preterites, or participles, *swepten* and *dressten*, are particularly interesting. *Catchen* and *satten* are also curious; likewise *druggen* and *duggen*, with *-en* and vowel-change.

GOOD, BETTER, BEST AND BAD, WORSE, WORST IN THE LANGUAGE OF CHILDREN.

The data here presented are from records of the linguistic development of the author's little daughter during the period from her 29th to her 73d month.

Good.

Good. The word *good* is naturally very prominent in the language of the child and it often has its own regularly formed comparative and superlative, employed not infrequently to the partial exclusion only of *better* and *best*. Little Ruth, e. g., used both series (good, gooder, goodest; good, better, best), apparently with indifference, during her fourth and fifth years at least. Examples of the use of *gooder* and *goodest* are :

Gooder. Fix 'em a *gooder* way (47th month). That's a *gooder* place than behind mama (56th m.). That's a *gooder* one (53d m.). These plums are *gooder* than milk (53d m.). I'll be all the *gooder*, if you only do this (65th m.). There's so *gooder* things at home (68th m.).

Goodest. These are the *goodest* strawberries I ever saw (48th m.). This is the *goodest* (48th m.). This is the *goodest* one (52d m.). O there's some *goodest* paper! (53d m.).

¹ Vol. xxiv, pp. 42-44.